



ROCHESTER CIVIC MUSIC

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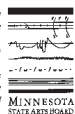
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ROCHESTER CIVIC MUSIC

201 4th Street SE, Suite 170
Rochester MN 55904-3778
Box Office (507) 285-8076
Administration (507) 281-6005
Web Page: www.ci.rochester.mn.us/music

This activity is made possible
by a grant provided by the
Minnesota State Arts Board,
through an appropriation by
the Minnesota State Legislature.
In addition, this activity is
supported in part by a grant
from the National
Endowment for the Arts.



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by a grant provided by the Minnesota State
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funds to support this activity from the
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Rochester Civic Music Mission Statement

Rochester Civic Music is a City department that provides the community with opportunities for high quality, diverse, and accessible musical and educational programs. The department offers a broad range of concerts, performance opportunities for area musicians, and artistic support services that help make Rochester a more *livable* community and contribute to the *quality of life* of its citizens. Both a presenter and producer, Civic Music values the diversity of cultural expression and traditions, fosters the preservation and advancement of diverse musical genres, creates a sense of welcoming and belonging, enhances the enjoyment of life, and celebrates community when programming events.

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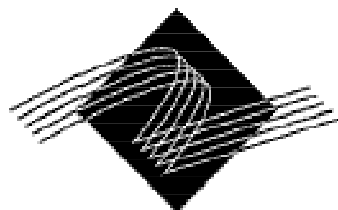
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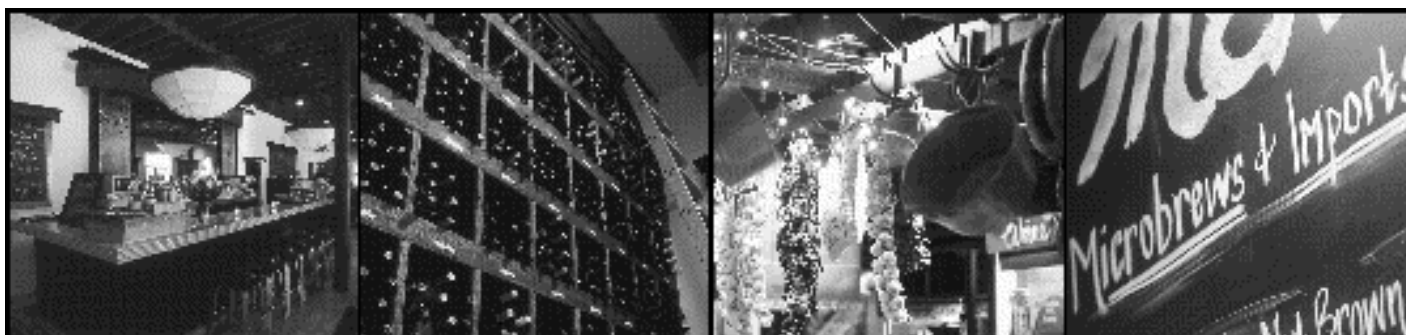
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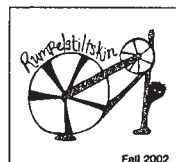
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Fall 2002

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Auditions: Sept 4 & 5, 2002

Performances: October 25, 26, 27 and November 1, 2, 3, 2002

"Oh, illustrious and Mighty King... my daughter is spinning a whole field full of finest gold thread."

Fridays at 7:00 pm
Saturdays at 3:00 pm
Sundays at 3:00 pm



Holiday 2002

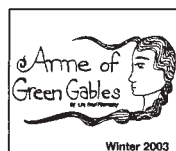
A CHRISTMAS CAROL

Adapted by Sylvia Langworthy
from the story by Charles Dickens
Auditions: Sept 4 & 5, 2002

Performances: December 6, 7, 8 and 13, 14, 15, 2002

"... it was always said of him that he knew how to keep Christmas well if any man alive possessed the knowledge. May that be truly said of us, and all of us."

Fridays at 7:00 pm
Saturdays at 7:00 pm
Sundays at 3:00 pm



Winter 2003

ANNE OF GREEN GABLES

Adapted by Sylvia Langworthy
From the story by L. M. Montgomery
Auditions: January 8 & 9, 2003

Performances: February 21, 22, 23 and February 28, March 1, 2, 2003

"Kindred spirits are not so scarce as I used to think."

Fridays at 7:00 pm
Saturdays at 7:00 pm
Sundays at 3:00 pm



Spring 2003

AS YOU LIKE IT

By William Shakespeare
Auditions: March 5 & 6, 2003

Performances: April 25, 26, 27 and May 2, 3, 4, 2003

"All the world's a stage
And all the men and women merely players."

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Performances: June 21, 22, 23 and 27, 28, 29, 2003


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Sat. June 21 at 7:00 pm
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Mon. June 23 at 3:00 pm
Fri. June 27 at 3:00 pm
Sat. June 28 at 7:00 pm
Sun. June 29 at 3:00 pm

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February 14, 2003~ 7:30pm
CONCERT BAND AND CONCERT CHOIR
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Charles E. Blattner, Conductor

PROGRAM

Concert Choir

NO GREATER GIFT.....Ruth Elaine Sahram

Concert Band

NESSUN DORMA.....Giacomo Puccini
ROMANTIC SYMPHONY - III.....Howard Hanson

Concert Choir

CAROUSEL SELECTIONS...Rodgers and Hammerstein
If I Loved You
You'll Never Walk Alone
June Is Bustin' Out All Over

Concert Band

WEDDING MARCH.....Felix Mendelssohn

Shannon & Blake Brown

COME RAIN OR COME SHINE.....arr. Jerry Nowak
S'WONDERFUL.....George Gershwin

Concert Band

LERNER AND LOEWE IN CONCERT.....Arr. Barker
Get Me To The Church On Time
Thank Heaven For Little Girls
The Night They Invented Champagne
If Ever I Would Leave You
I Could Have Danced All Night

INTERMISSION

Concert Band

INTO THE JOY OF SPRING.....James Swearingen
Winter's Fury
Spring's Awakening
A Celebration of Joy

Concert Choir

BILLY BOY.....arr. Mark Hayes
I LOVE A PIANO.....Irving Berlin – arr. Philip Kern

Concert Band

BYE BYE BIRDIE
SELECTIONS.....Charles Strouse, arr. Custer

Shannon Brown

CAN YOU FEEL THE LOVE TONIGHT?.....Elton John

Blake Brown

AS TIME GOES BY.....Herman Hupfield

Shannon & Blake Brown

LOVE IS HERE TO STAY.....George Gershwin

Concert Band

CARNIVAL OF MELODY.....arr. Robert Hawkins
Blue Moon
Singin' In The Rain
Moonlight Serenade
Hi-Lili, Hi-Lo
Love Is A Many Splendored Thing

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I FEEL A SONG COMING ON.....Jimmy McHugh

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Glenna Muir - Accompanist

Paul Malecha - Production Assistant

SOPRANO

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Barbara Armbruster
Rachel Armbruster
Joyce Bandel
Mary Kay Behnken
Caroline Bloom
Teresa Christoph
Ramona Digre
Linda Domnick
Tracey Gill
Leslie Harrington
Liz Harrison
Kathleen Iverson
Sarah Keller
Nancy Klobassa
Mary Kittle
Karen Kloke
Janet Krueger
Lisa Lande
Claire Langton-Yanowitz

Helen Lasky
Vivian Malcomson
Lenore Marcotte
Anita Martin
Katie Miller
Jennifer Osskop
Gloria Pankow
Nancy Redman
Rosemary Schliep
Diane Shopteau
Margaret Sinclair
Bev Steinke
Patty Stricke
Kathy Suffrins
Kay Walker

ALTO

Jeaneen Alcorn
Angela Andrist
Brenda Arriens
Jill Bartz

Jessica Bell
Sally Burns
Florence Carlson
Leah Carlson
Sue Clark
Elois Fanning
Karen Fate
Fran Field
Marilyn Hansmann
Linda Horton
Marge Jobe
Debbie Knaup
Myrna Kroening
Doris Magner
Betty Mueller
Cheryl Shoden
Jean Smith
Tammie Toogood
Helen Truxal
Mary Ann Zastrow

TENOR

Ed Armbruster
George Hermann
Roy Knuth
Herb Mueller
Tim Snipes
John Tillotson
Jay Toogood

BASS

Mike Alcorn
Neil Anderson
Ben Borwege
Alan Calavano
Roger Erickson
Roger Field
Neill Heusinkveld
Mark Jerde
Tom Krueger
Ray Lundquist
Layton Steinke

2002-2003 Rochester Civic Music Concert Band

Charles E. Blattner, Conductor

Paul Malecha - Production Assistant

PICCOLO

Martha Millman

FLUTE

Ingrid Freeman
Mary Kittle
Cheri Kleinschrodt
Rosalie Miller
Kristine Nett
Julie Pfeilsticker
Donna Sheets
Leanna Williams

OBOE

Lynn Kroonblawd
Anne Lofgren
Liz Pape
Kristina Wright-Peterson

CLARINET

Carol Bressel
Deana Carr
Sherry Gordon
Martha Hewitt
Linda Holmseth
Clavonne Holter
Janice Jurgenson

Rachel Light-Diede
Anne Lofgren
Paula Nixa
Eric Straubmuller

BASS CLARINET

Matthew Huntington
Mary Welhaven

CONTRA-BASS

CLARINET
Mary Jones

BASSOON

Jane Ferber
Phil Isaacs
Jennifer Welch

ALTO SAXOPHONE

Rebecca Atwood
Mark Jerde
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Martin Peterman
Andrea Zwart

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Scott Kruse
Dennis McMillin
Jay Millman
Moses Rodriguez
John Sievers
Steve Williams

BARITONE

Omer Burgert
Michael Etheridge
Eric Lewellyn
Gerry Shultz

TUBA

Ray Bressel
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Mark Woeste

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...but a lot of the notes ARE the same!



Charles Blattner is a native of Rochester, and has "stayed home" for much of his active music career. He graduated from Rochester Community College where he received numerous awards for musical and academic achievement and the University of Minnesota where he

earned a Bachelor of Science Degree "with distinction," and where he was the first to have full directorship of the University of Minnesota Women's Chorus as an undergraduate student.

He holds a Master's degree from Indiana University, and was placed on the Who's Who in America's colleges and universities. He has taught in the Chatfield and Rochester public school systems, directed the

Rochester Boychoir, founded and led the Rochester Summer Music Project for 17 of its 19 years, and served as musical director at Rochester Homestead Methodist and Rochester Congregational Church. He received the first "Mayor's Medal of Honor" for cultural contributions to the City of Rochester. He currently serves as Director of Music for Rochester Community and Technical College where he directs the Concert Band, Concert Choir, Jazz Band, Aires, teaches Music Appreciation classes and has also served on steering committees for accreditation and honors academic programs. His election by the students five times as Teacher of the Year led to an honorary Lifetime Teacher of the Year Award from the college. He is called upon to be guest speaker, clinician and adjudicator. Chuck is delighted to have the honor of leading the Rochester Civic Music Concert Band, Concert Choir and Summer Festival Choir. "I teach and conduct in the hope that we, the team of musicians and students, can get to the true music which lies just behind the notes. Music is one of our community's -- and society's -- brightest hopes."

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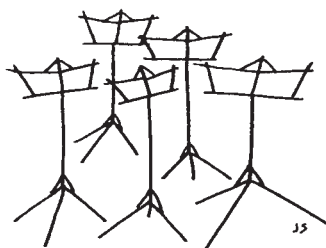
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| Nov 17, 2002 | Todd Wilson, organ – all Duruflé program |
| Feb 23, 2003 | Wisconsin Chamber Choir,
Gary McKercher, conductor |
| Mar 23, 2003 | Dame Gillian Weir, organ |
| Apr 27, 2003 | Jeffrey Van, classical guitar |

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Trout Fishing In America

Saturday, March 1, 2003

7:30 p.m.

Mayo Civic Presentation Hall



Can it really be 25 years? Though they play with the passion of kids half their age, Keith Grimwood and Ezra Idlet's longtime friendship and musical partnership predates the Internet boom, the compact disc and even the Carter presidency. Known collectively as Trout Fishing In America, Grimwood and Idlet continue to win new fans with their unique way of looking at the world, crafted around Idlet's acoustic guitar, Grimwood's upright bass and their exceptional vocal power.

With the release of their 10th CD *inFINity*, Trout Fishing in America once again casts a line to the younger audience. *inFINity* follows up the success of 1997's *My World* (Indie Award winner for Best Children's Album and NAPPA Gold Award winner) and 1998's live CD *Family Music Party* (NAPPA Gold Award winner), taken from a PBS special. "We never set out to make children's music," says Grimwood, "and we didn't write any children's music until we had kids ourselves."

Fate brought Grimwood and Idlet together when both were living in Houston in the mid-'70s. "Ezra was in a band called St. Elmo's Fire," Grimwood says, "and I was in a band called the Houston Symphony." Grimwood was a fan of St. Elmo's Fire and he found himself without a job during a union lockout. Meanwhile, St. Elmo's Fire's bassist quit, and the band drafted Grimwood into the fold.

He and Idlet immediately became fast friends and performed the odd gig together as Trout Fishing in America (named after Richard Brautigan's classic late '60s novel).

The duo pressed on after the demise of St. Elmo's Fire and a decade later, they recorded *Truth is Stranger Than Fishin'* for their own label, Trout Records, in 1990. The duo - indie before indie was cool - still release their CDs on Trout Records and have earned multiple national awards. Trout Fishing in America's album sales have passed the quarter of a million mark, an impressive feat for a group with no MTV exposure or Top 40 hits. Instead, they've played large and small venues across North America and even a couple of trips to Europe, picking up fans young and old on each swing. Their longtime fans know that every time Trout Fishing in America comes to town, it's a reunion with old friends.

A Heartland Arts Fund Program supported by the National Endowment for the Arts and the Minnesota State Arts Board. In cooperation with the Southeastern Minnesota Arts Council, Inc., through funding from the Minnesota State Legislature. This activity is made possible, in part, through a grant from Marshall Field's.

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Dervish

sponsored by:



Friday, March 21, 2003
7:30 p.m.
Mayo Civic Presentation Hall

DERVISH are:

Brian McDonagh - Mandola

Liam Kelly - Flute and whistles

Tom Morrow - Fiddle

Shane Mitchell - Accordion

Cathy Jordan - Vocals, bodhrán and bones

Seamus O'Dowd - Guitar, fiddle, harmonica

Michael Holmes - Bouzouki



From the Great Wall of China to a packed stadium in the Holy Land and more recently being the first Irish band to perform at the greatest music festival in the world, Rock in Rio, Dervish have come a long way in ten years.

Formed in 1989 by a group of five musicians, Liam Kelly, Shane Mitchell, Martin McGinley, Brian McDonagh and Michael Holmes who came together to record an album of local music which was released as *The Boys of Sligo*. Inspired by the project they decided to develop this informal gathering into a working band under the name Dervish which was chosen as it related to any group of poor but spiritual people who become enraptured by music.

Over the following two years Dervish honed their craft as a formative band. In 1991, Roscommon born singer Cathy Jordan and all Ireland champion Shane McAleer joined the band giving them the right balance to produce the first Dervish album '*Harmony Hill*', released in 1992. It wasn't long before the impact of the album became apparent, won widespread critical acclaim and was described by many as 'a landmark Irish traditional album'.

The impact of the recording was immediate. Its artistry, musicianship and maturity won outstanding praise from the media placing Dervish to the forefront of the bands working on traditional Irish music. Substantial TV and radio exposure for the band and the album began to open all kind of doors. Dervish soon became one of the most sought after acts on the live music circuit and have

continued to remain over the years. This demand led to the band touring continuously throughout 1993 and performing at all the major folk festivals. The enormous work load and the constant touring made it difficult for the band to work in the studio, but the following year their keenly awaited second album was released. '*Playing with Fire*' was released in 1994, and so began the band's worldwide travels to satisfy the demand created by both albums. The high expectations for the recording were not only met, but also

surpassed. Reviewers and critics alike lauded praise for '*Playing with Fire*' confirming Dervish status as the pre-eminent Irish traditional band. The album reached number 1 in the Irish Folk Music Charts and stayed on top for several months.

With their reputation firmly established, Dervish now set their sights on the American market, signing a deal with the New York-based Company Kells Music. The release of their two albums in the USA saw the demand for the band take off in dramatic terms. Performances at enormous festivals like Wolf Trap and San Francisco projected Dervish into a new sphere of operation on a worldwide scale. Recognition for the band's achievements followed with nominations and awards in a variety of Traditional/Folk polls including two in the IRMAs.

In 1996 Dervish released '*At the End of the Day*', which firmly established the band as a major force in world music, winning them the Hot Press Folk Album of the Year Award. Other artists nominated included legends like Christy Moore and Donald Lunny. In the same year the band performed a series of concerts in Hong Kong and Malaysia which opened the door to the Far Eastern market.

Dervish concert performances are a myriad of tones and moods ranging from high energy tunes, played with fluidity and intuitiveness, to beautifully measured songs, from charming lyrics of life and love, to inspiring melodies that lift

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Dervish

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audiences from their seats. All the elements are drawn together by Cathy Jordan's masterful stage-presence. Her stories to the songs and her interaction with the audience draws people into the music in a way very few performers can achieve. All this can be found in their fourth album 'Live in Palma'. As the name implies, it's a live recording of a scintillating performance in front of a captivated audience at Palma de Mallorca's 'Teatre Principal' in April 1997. This double album has been hailed by critics as one of the best live traditional recordings of our time. It furnishes the listener with an opportunity to savour the atmosphere (music, melodies and witty banter) which only a live recording can provide and Dervish have done it both masterfully and effortlessly: the decision to record just made a few hours before going on stage and a performance such that a minimal amount of studio time was required to put the finishing touches to a virtually flawless concert. It worked a dream; the power of Dervish in concert was captured and 'Live in Palma' was released to rave reviews by the international media. The same year the readers of Irish Music Magazine awarded Dervish Best Overall Trad/Folk Band of the Year. 1998 was another gruelling year for the group. It started with a six-week coast to coast sell out tour of the USA and a first ever-Irish tour which enjoyed considerable success. That year also saw slight reshuffle of the group with Shane McAleer taking a career break. Luckily, a formidable replacement was found in Sligo's own Séamus O'Dowd - a musician of high standing with a distinct Sligo style fiddle playing and incomparable guitar playing - further adding to the talents of the group. Just before the end of the year, the addition of fiddle player Tom Morrow - a native of Co. Leitrim and another All Ireland Champion completed the present line up of the band.



In 1999 the new look Dervish took to the studio, bringing with it a bigger sound prompted by the seven-piece line up Cathy Jordan (vocals, bodhrán, bones), Tom Morrow (fiddle, viola), Shane Mitchell (accordion), Liam Kelly (flute, low whistle), Séamus O'Dowd (guitars, harmonica), Michael Holmes (bouzouki) and Brian McDonagh (mandola, mandolin). Again it looked as if Dervish could do no wrong with the resulting album 'Midsummer's Night' being voted Irish Trad Album of the Year by many publications. To celebrate ten years on the road, Dervish released 'Decade' in March 2001. 'Decade' is a compilation of some of the finest tracks

from their five highly acclaimed albums of Irish traditional music recorded over the last ten years.

Now, ten years since first coming together and with four of the original members still at the helm, Dervish are more in demand than ever. Their colourful career has taken them to every corner of the globe and has seen them share centre stage with such names as James Brown, The Buena Vista Social Club, Oasis, Sting, REM, Beck and many more. Decade is not just a compilation of their finest works to date; it's a celebration of Irish music and a band that have been instrumental in bringing it to a worldwide audience.

DISCOGRAPHY

Decade Whirling Discs 2001 WHRL006
Midsummer's Night Whirling Discs 1999 WHRL005
Live in Palma Whirling Discs 1997 WHRL004
At the End of the Day Whirling Discs 1996 WHRL003
Playing with Fire Whirling Discs 1995 WHRL002
Harmony Hill Whirling Discs 1993 WHRL001

VIDEO

The Midsummer's Night –
Session Whirling Discs 1999 WHRLVC001



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Friday, April 25, 2003
7:30 p.m.
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When most people think about the natural beauty of Montana, they focus on the west, where the Rocky Mountains and the pines carve a dramatic landscape. But George Winston's childhood in the Eastern region of that state (first in Miles City, then in Billings) exposed him to the more subtle natural beauty of the Great Plains. His lifelong love and appreciation for this landscape is the inspiration behind his latest solo piano recording, PLAINS.



for many years, the earlier-mentioned stride and rhythm and blues piano.

George also keeps a near-constant touring schedule, doing upwards of 110 concert dates per year in the US, Asia and Europe. These concerts are mainly solo piano, but also include a few solo guitar and solo piano dances as well. "I love touring, getting inspired by many places and

playing live- that's the real thing," he says.

While his solo piano recordings since 1980 have mainly focused on the seasons of Montana, PLAINS continued in the vein of his 1994 solo piano album FOREST. He originally conceived of an album called FOREST AND PLAINS contrasting the two regions, before realizing he wanted to give each its own full recording. PLAINS especially draws on his childhood memories of Montana as well as his present feelings. In many ways, even on his earlier albums with the season themes the Plains have been a deep inspiration for everything he has done.

Considering himself much more an interpreter of songs than a composer, George's purpose with each recording is to include the most appropriate instrumental pieces. On PLAINS, he complements his original songs: *Plains (Eastern Montana Blues)*, *Graduation* and *Cloudburst* - with his arrangements of tunes ranging from Hawaiian pieces such as *No Ke Ano Ahi Ahi*, and *Ike Ia Ladana (Queen's Jubilee)*, to Chet Atkins' *Waltz For the Lonely* and interpretations of old and new standards like *Teach Me Tonight*, Sarah McLachlan's *Angel* and *The Dance*, popularized by Garth Brooks.

His melodic impressionistic style comprises much of his recorded output, choosing to record albums with specific themes and it is this genre, a cross between the range of traditional American folk music and the instrumental pop/R&B that he grew up with, that he calls rural folk piano. George also plays in two other styles that he has studied

In 1985, George began recording the Hawaiian slack key guitar masters. Slack key is the name for the venerable finger-picked guitar tradition which began in Hawaii in the early 1800s (and predated the steel guitar by more than 60 years.) His Dancing Cat label's Hawaiian Slack Key Guitar Masters Series now includes 32 releases, with about 38 more to come. The artists being recorded include Keola Beamer, the late Sonny Chillingworth, Cindy Combs, Led Kaapana, George Kahumoku, Moses Kahumoku, Dennis Kamakahi, Ray Kane, Pat Cockett, Ozzie Kotani, George Kuo, Leonard Kwan, Bla Pahinui, Cyril Pahinui and the late Gabby Pahinui. In producing the series, George has encouraged these artists to record multiple albums in the solo guitar format. In his solo piano concerts, George also includes some slack key guitar pieces.

In the fall of 2001, Windham Hill Records celebrated the 20th anniversary of George's recordings AUTUMN and DECEMBER by releasing a 20th Anniversary Edition of both with added bonus tracks and enhanced CDs containing printable sheet music to a song on each album (*Longing/Love* on AUTUMN and *Variations on the Kannon* by *Pachelbel* on DECEMBER).



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PLENA LIBRE

Saturday, May 10, 2003

7:30 p.m.

Mayo Civic Auditorium

"I congratulate Plena Libre for upholding and modernizing the sacred folkloric rhythm called plena, and I wish them always the very very best on the bandstand. What they have done for la Plena is extraordinary. I am honored that they recorded my plena, titled "Plena Plena Plena" – Eddie Palmieri.



These are the words with which the great Eddie Palmieri has summed up the Plena Libre experience. The group's appeal stems from their innovative interpretation of the plena genre. With a style that draws on both the traditional and the modern, Plena Libre has taken this rhythmic genre of Puerto Rican origin through new and exciting developments.

Plena Libre captured Puerto Rico's imagination and interest right from its inception in 1994. Their music became so popular, that it inspired the introduction of the genre, which unto that point was considered folklore, on local commercial radio stations. Songs like "Mañana por la mañana", "El bembé de plena (Es la cosa)", "Voy subiendo", "El celular" and "A mi manera" were now on the same playlists as tropical commercial genres such as salsa and merengue.

Recognition of Plena Libre as a cultural and musical force in Puerto Rico followed, as they received awards from the House of Representatives, the Rafael Cepeda Foundation and the City of Loíza, a city that has greatly contributed to development of both the plena and the bomba.

In 1996, Plena Libre made their way into the mainstream theaters when they began to play large venues such as Puerto Rico's University Theater. The group was the first of its kind to have their own show at the Roberto Clemente Coliseum, where they were joined by other prominent Puerto Rican artists including Andy Montañez,

Melina León, Domingo Quiñones and Son by Four in the production "Puerto Rico sabe a Plena." At this point they also began to perform internationally at various music festivals in the United States, Latin America, Europe and Asia.

In 1998, a review in the Paris Liberation stated that "Their music is irresistible. Their repertoire is authentic and

creative; their style, free and progressive. C'est magnifique". The following year, with the international launch of Juntos y Revueltos, Latin London quoted that "this production must be part of any serious collection of Latin music". Later Newsday said of the CD Más Libre that it was "music for the mind, the body and the heart." Billboard commented that "this album is eminently multidimensional dance music. Arrangements by Gary Núñez –extraordinary– he knows how to take the songs to unsuspected terrain." Tracks from this CD were heard in Belgium, Colombia, Germany and the United States, followed by and the Grammy 2001 Nomination for Best Traditional Tropical Recording.

Back home they were honored at the dedication of the XXXI Fiestas de la Calle San Sebastián, an event that has become the largest carnival production honoring Puerto Rican culture and folklore.

With the release of their latest CD *Mi Ritmo*, Plena Libre plans to continue and spread the Puerto Rican message to the Four Corners of the world...

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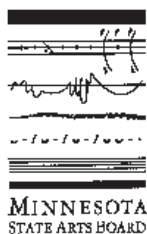
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Harvey Slettedahl
Barbara Smith
Jean and Robert Smith
Wayne B. and Joleta
Smith
Tim Snipes
Roger and Joanne
Snyder
Bob Soland
Jeremiah Spencer
Steve and Shelley
Sperling
Layton and Beverly
Steinke
Ellen Stelling
Shelda Storm

(continued on page 28)

ROCHESTER REPERTORY THEATRE'S 2002-2003 SEASON

The Impossible Marriage

By *Beth Henley*

Sept. 13, 14, 19-21, 26-28, Oct. 3-5, 2002

Pippin

Book By *Roger O. Hirson*

Music & Lyrics By *Stephen Schwartz*

Nov. 15, 16, 21-23, 29, 30, Dec. 5-7, 12-14 2002

A Night In The Theater

By *Lawrence Casler*

Jan. 17, 18, 23-25, 30-31, Feb. 1, 2003

Taking Sides

By *Ronald Harwood*

March 7, 8, 13-15, 20-22, 27-28, 2003

Camping With Henry And Tom

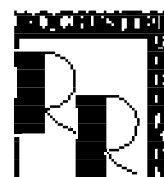
By *Mark St. Germain*

May 2, 3, 8-10, 15-17, 22-24, 2003

Curtain at 8 p.m.

314½ South Broadway • Rochester

For Reservations: 507-289-1737



*(PARTNERS
continued from 27)*

Stephen and Cathey
Strange
Eric Straubmuller
Patty Stricke
Steve and Patty Stupca
Kathy and Thomas
Suffrins
Daniel and Wendy
Sundt
David and Barbara
Swart
Christina Tatting
Kathleen Taylor
Julie Testa
Craig and Bianca
Thomae
Jeff Thompson
Melody Thompson
Terry Thul
Richard Tieman
John and Linda
Tillotson
Jay and Tammie
Toogood
Dennis and Connie
Tooley
Helen Truxal
Elisa Underhill
Ken and Sandy Wagner
Kay Walker
Wayne Walters
David and Julie Warner
Mace Weber
Rick Weckwerth
John and Mary
Welhaven
Robert and Crystal
Wells
Linda Weltzin
Henrietta Wheeler
Will Wheeler
Kevin and Carolyn
Whitford
Leanna Williams
Steven R. Williams
Mark and Dana Woeste
Jonathan and Jackie
Wolff
Kristina Wright-
Peterson

Mark Zach
Mary Ann Zastrow
Richard and Jennifer
Zeller
Fred and Roxanne
Ziecina
Neil Zimmer
Andrea Zwart
Kathy Zwart

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Rochester Civic Theatre
Valentino's Pizza
Welhaven Music

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